

Belgian Cupcakes Magazine

Nr 5. March - April 2012

Hyper Japan

Gala Nocturna - Tsunacon

Agnes - Tania Tanzil

Gothic Lolita

Air Kaken Day



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Photo competition:

Love

A big thank you to everyone who participated in our very third photo competition!

CONGRATULATIONS to our winner:  **SALTJE!**

SPRING

Next issues competition theme:

The rules are simple: everyone can send in ONE photo that depicts the theme. Your photographic subject of choice does NOT need to have anything to do with Lolita or J-culture but it does need to be relevant to the theme of next issue's competition.

Photos need to be confirm to the submission rules (see p. 23 of this edition).

INTRODUCTION

Welcome to another edition of Belgian Cupcakes Magazine, our 5th to date. We have the usual meet and event reports (this time of more foreign events than Belgian ones), recipes and other fun things.

Aside from that we talk about Air Kraken Day, which is so awesome it has tagged along when Steampunk crossed over into Lolita and we delve into the realms of demonic advocacy by talking to the director of the much dreaded and controversial upcoming documentary "Are all Men Pedophiles?" Don't worry, we are not siding with the people behind it!

Moving onto altogether far nicer subjects we have interviews with our own resident Gothic Lolita (one of several I do admit) Agnes and British Lolita and J-fashion style icon Tania Tanzil, better known on the internet as Pixie-Late.

From next edition onward this magazine will see some changes, focussing more on J-culture and focal interests of members of the Belgian Cupcakes and not just on things to do with Lolita fashion. Of course this will remain a Lolita magazine, it's just that it won't be the sole focus anymore. So from issue 6 onwards we will also welcome movie, concert, book and music reviews, provided they are (obviously) relevant. If you're interested in writing one feel free to drop me a line at [hildekitten @ gmail dot com](mailto:hildekitten@gmail.com), which is still the single one address to turn to with any and all queries and remarks about this magazine.

As always I hope you enjoy this issue!

Hilde
Editor in chief

Style Spotlight: Gothic Lolita

Brands: Lapin Agill, Alice and the Pirates, Moi Mème Moitié, Atelier Pierrot.

Commonly used colours: black (and to a lesser extent white) with coloured accents in electric blue, white, burgundy, deep purple, gold or silver.

Prints: (dark) fairy tales, graveyards, religious prints such as crosses or churches, floral and Victoriana prints are all common place.

Essential pieces: like with other Lolita styles the shape of your coordinate is essential, making a good petticoat an item you can not go without. It's important to wear blouses and socks in the same base colour as your main piece (e.g. a black blouse and black socks with a black JSK). Hairaccessories consist from a variety of possibilities ranging from flower hairpieces to headdresses or headbows (head eating size optional) to bonnets. Recently hairpieces with veils are gaining popularity.

though this kind of accessory is quite commonly used, it is not a religious fashion style. Other imagery includes, but isn't limited to, black cats, ravens, bats or other animals, preferably "darker" creatures, flowers (often in dark colours or jewel tones) and (faux) furs. Vintage hats are not often incorporated in an outfit, but they are gaining popularity steadily, as are veils or veiled headpieces. When it comes to other headwear (miniature) top hats and even bowler hats are appropriate, currently they have become less popular whilst things like round lacy headdresses, huge flower pieces and bonnets are the most popular trend at the moment. It all depends on what you like best, all these things mentioned are appropriate to the style so just choose regardless of what the rest is doing.

Wigs are worn with Gothic Lolita (but as with the other styles they are by no means mandatory) but always in colours that match the coordinate. As far as coloured wigs go electric blue or burgundy are sometimes seen but only when it matches the print of the coordinate worn. The same could go for other colours such as red, dark green or other jewel tones, but the commonly used wigs are black or browns. Sweet Lolita wigs really have no place in this style.

Footwear ranges from actual Gothic fashion footwear to Victoriana boots or classic shoes or boots to Mary Janes. It all depends on what you like best for your look. As long as the colour of your shoes, accessories and even your wig (if you choose to wear one) match that of your outfit, and they are not too overly cute it will form a lovely coordination. Same as with every Lolita style, coherence of every element is important.

Gothic Lolita is one of the main three styles of Lolita fashion (together with Sweet and Classic Lolita), it is without doubt the best known (although not the most represented) of all styles and originally it was the term that referred to Lolita fashion as a whole.

It should not be confused with the darker style of Sweet Lolita known as Bittersweet. There is no room for overly cute prints in this style, nor for an abundance of cheery colours and accessories. Colour accents are absolutely fine, but instead of with Bittersweet the focus does not lie on pastel or bright colours but rather with more mature jewel tones. This style of Lolita finds its origins in the Western Gothic style, Victorian and Edwardian times. Whilst it is a darker style within the fashion, it does more often than not have a cute outlook. Those that wish to for a more mature dark look generally gravitate towards the Aristocrat look whilst those that wish to follow the traditional silhouette of Lolita will find the Gothic style far more to their liking.

There is a wide range of accessories suitable for Gothic Lolita. Religious imagery is not uncommon. Whilst Christianity is widest represented (regardless of whether the wearer is Christian or not) other religious symbols are perfectly acceptable. Even

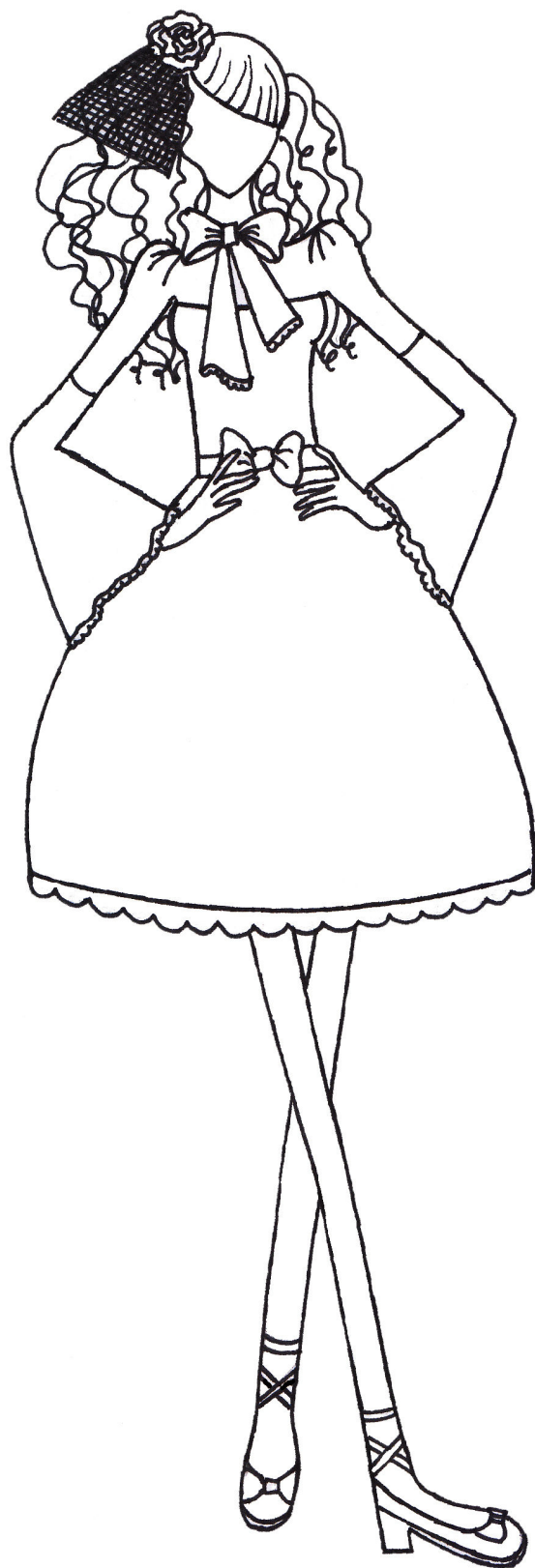


Examples of Gothic Lolita worn by members of the Belgian Supercakes



Top, left to right: Agnes, Eline and Ine. Bottom, left to right: Katie, Annso and Liesa.

Gothic Lolita



Meet report: January

Sunday the 8th of January saw the Belgian Cupcakes gather in Antwerp Central station for the first meet of the new year.

It coincidentally also happened to be a shopping Sunday (huzzah for the sales) which was an added bonus, but not the main goal of the meet up.

A reservation had been made for Désiré de Lille, and once we were complete (minus one late comer) we wandered over to the eatery. Only to be met with blank looks because actually writing down the reservation was apparently too much to ask. Nevertheless, there was still room upstairs, in the section of the rudest and most obnoxious waiter on the face of the Earth. Aside from the general incompetence of the staff we had chosen for lunch we did have nice food and good company so everyone had a lot of fun, which is the main thing. I don't think we'd go there again though, not even for the pretty piano that makes for a great backdrop for photos.



After food we decided to go shopping for a bit because you know, might as well when shops are open. Tom took a group shot (minus himself because he still can't be in two places at the same time) and more photo fun using the pretty windows of the local Disney Store as backdrop.



We wandered back to the station, where as usual several of us made good use of the photomaton photobooth and that was the end of it 'till the next meet. The great thing about this meet was, and it may very well be a first (in any case a first for a meet I attended) there was not a single rude person making idiot remarks or shouting abuse at us and no one took our photo without asking permission first. It was awesome and I hope it'll be the first of many meets like this!

Meet report: FEBRUARY MEET

This meet was organized by Annso and Liesa. Like the Christmas card swap, this time there was also a card swap, Valentine style! The plan was to eat something and then go ice skating. Because of the previous trouble the Belgian Cupcakes had in Hasselt, it has been more than a year since the meet-up was held there. But after such a long period, it was time to organize it again in Hasselt. While discussing where to eat, Saltje called the Ice skating rink to ask if their cafeteria would be open. Turned out there was a big event that weekend and a rude lady told her "it was absolutely not possible to go ice skating". Big problem... In the end we chose to keep it in Hasselt but go to an exhibition from Z33.

We all gathered at the station around 12.00, one a little later than the other *guilty as charged*. We swapped our Valentine cards which were all very lovely! Thank you ^^ First goal was to find a place to eat! Hilde and Saltje led the way to the *Orangerie* which turned out a bit more expensive for everyone's taste so a drink was all we ordered. They did have a very cool way to present their tea.



Saltje asked if they could split the bill, no hurt in asking right, and they did! We were all very surprised that this was possible in such a restaurant. Happy loli's leaving! When we were on our way out, there was a little discussion between the waiters. One asked, in a small voice: "Why are they dressed like that?" To which our waiter replied, in a rather shy voice: "I don't know? Should I ask it?"

In the end they didn't :D. I think he felt a little overwhelmed by all the frills and ruffles.

There was a nice set up in front of the restaurant, perfectly made for outfit pictures and of course the necessary silly ones.



After this, the search for a decent food place was reopened. We strolled through Hasselt but almost everything was closed. Yes, Hasselt is a dead city on a Sunday! But it also has the only Bubble tea shop in Belgium, yay! (Also closed on Sunday of course) Finally we took place in a restaurant at the grand market. The food was lovely!



With all the stomachs filled, next stop was Z33 where they had just opened a new exhibition called *Superbodies*! One of their pieces was "Portrait Herr S" by Anna Opperman, a corner full of paintings with bodies in bright colours. My most favourite piece from the collection. It was also perfect for our group picture!



There was another very interesting piece, we called him *Mirror man*. It was a mirror with a picture of a man. Loli's seeing big mirror with man = taking pictures! But when you got closer to him, you'd hear a very loud and annoying alarm. So we avoided him for the rest of the visit. The masterpiece of *Superbodies*, a piece involving trick of the eye and lot of beamers was, sadly for us, not working. Around 4 PM, we left for home. After all, this turned out to be a fun meet-up, despite of the ice skating incident.

I hope you had a lovely Valentine's Day!

Event review: Gala Nocturna

Event: Gala Nocturna 6th edition: A Russian Fairytale
Organisation: Daila Laika
When: Saturday, February 11 2012
Where: St-Augustinus church, Antwerp, Belgium
What: Gothic Gala
Website: www.gala-nocturna.com

For those that are not familiar with Gala Nocturna, it is a Gothic gala organised in Belgium by Daila Laika that attracts guests from literally all over the globe. I believe it actually has more foreign visitors than Belgians present. It is held yearly, in a fantastic location that adds to the atmosphere and is known for its fantastically out-fitted guests, themes, on site photo shoots, acts (which have ranged in the past from fashion shows by Viona and Vecona to dance recitals, dance and musical performances) and the infamous absinthe bar.

It's an event a lot of people, myself and my husband included, look forward to. Generally we book tickets as soon as they become available as it tends to sell out. We've attended every single edition since the 3rd, back when it was still held in the wonderful Altena Chapel in Kontich.

Just like last year, this edition was held in the St-Augustinus Church in the centre of Antwerp and this year's theme was *A Russian Fairytale*. Now this year's edition, I regrettably must admit, was rather bleak in comparison to the previous years. Not so bleak I wouldn't attend next year, but bleak enough not to jump on tickets until I've seen the program.



Speaking of which, the program for this year did look more than a little promising with their very first live gig on site, of the band Qntal, with a meet and greet later. All the classics that add to the fun of Gala Nocturna such as Viona doing an on site photoshoot and the absinthe bar being present were also listed, together with a historical dance lesson by Lieven Baert (who also taught classes at Sarabande last summer). It was also a longer length event, the doors opening half an hour earlier and the bar closing later. So yes, reasons to be looking forward to it a plenty.

So where did it go wrong this time? I would like to start by saying that by all means not everything is the organisation's fault, some things are simply beyond their control and the team of Daila Laika should be applauded for putting on several events a year. That aside I do think that when writing a review one should be honest about my experience.



Promotional photo for the event by Viona Ilegems.

Normally the photo shoot by Viona happens pretty much straight away after the start of the event, about half an hour after doors open, and that works really well. People are still coming in, this avoids the build-up of a queue that is such a bothersome length it takes up considerable amount of the dance floor. Which is what happened by doing the shoot late at night this year.

The historical dance lessons early on just didn't really work. Don't get me wrong, the idea behind it is a good one: teach guests interested a historical Russian dance. The thing is, it leaves people that aren't interested in dancing with nothing to do when you take up 90% of the main hall. When the vast majority of your guests are on the floor and taking up so much space that the non-participants can barely manoeuvre around them you have a bit of a problem. Also, whilst it is a lot of fun to watch people dancing that actually know what they're doing, it's little fun to watch people stumble about. This is why dance recitals at Gala Nocturna work so much better, you get to see people at work that are good at what they're doing. At Sarabande there was a bit of an issue with lack of entertainment for those not participating in the classes, but it was less bothersome because the classes were in a separate room and thus out of the way for those choosing not to partake.

I do think that historical dance is pretty awesome, but I think that Daila Laika would be better off organising an event purely about historical dance and leave it out of their other events unless they can keep the classes in a separate space like they did at Sarabande. And if they do the latter, also provide something to do for guests that aren't dancing.



Previous years there were pretty clear announcements of what was happening, this year there was nothing of the sort, which made people miss out on stuff happening on stage. I was at a table towards the back of the venue, and imagine my surprise that I managed to miss the entire tribal dance performance. In a venue that large, you really need announcements, if only because they're a great addition to the event, as has been proven in the past.



Not a single bad word about Qntal's performance though, as it was fantastic, and I think it's great that a band was booked.

It also gave those attending the idea that they got value for their ticket (which was € 20 a person) which is always a good thing. Whether the meet and greet ended up happening I don't know, it still hadn't happened when I left around 1.30 am. I know that whilst I was still there several people were complaining about that, espe-

cially as some had bought a cd at the "merch stand" to have signed at the meet and greet. So yeah I can imagine they'd be disappointed if it ended up not happening at all.

There seemed to be so much emphasis this year on the theme that it turned into an event that did have some bits and pieces going on, but that was mainly focussing on see and be seen, rather than on the event itself. I know that a lot of people wondered just what they could wear, previous years there was this neat list summing up the things that would be allowed and those that had been to earlier editions still had that in mind, but the current "look at the mood board" on the website was less than helpful for first timers.

In my personal opinion it would be best if for the next edition we saw a return to the glory days of this event, where there were fashion shows, performances and the theme wasn't so strongly emphasised (people try their best for it and the majority shows up in it anyway), because that just worked so much better.

Photography by Hilde Heyvaert, Viona Ilegems and Qntal
Review by Hilde Heyvaert

Event report: TSUNACON

Event: Tsunacon, 3rd edition
Organisation: Stichting Tsunacon
When: Sunday, February 12 2012
Where: Erasmus Expo, Rotterdam
What: Japanese culture convention
Ticket price: €20
Website: tsunacon.nl

Sunday February 12th was the day of the 3th edition of Tsunacon, this time held in Rotterdam, the Netherlands, with a bigger location and the promise of being able to have a good time.

It was only too bad that this promise ended up being only a promise. Despite the fact that the building was a lot larger than the previous one, the convention itself did not grow. This had as a result that the same 'needed space' as before, was smeared out over a location three times bigger than necessary. The cosplay competition got cancelled a few months beforehand because of safety problems with the stage and there was only one spot for the distribution of food and drinks allowed. This resulted in an enormous, never ending waiting line of an hour or two, so that even the vending machines with candybars and soft-drinks weren't spared, since there was not really any food to be found outside of the convention (it being a Sunday and all).

So yes, there was a relatively nice dealer room, a somehow fun "guess the anime trivia" and "10 voor Akihabara" quiz and an AMV (anime music video) competition with some very nice entries, but that was about it, seeing as some workshops also got cancelled, were too expensive to participate or too crowded.

To be honest, I was starting to get quite bored once the day was half over. So for next year I really hope that they'll be able to let the convention grow too, and not only the location.



Review by Agnes Van De Genachte. Photo by Innocent Coppieters.

Event: Hyper Japan 3rd edition,
Spring 2012
When: Friday 24 - Sunday 26
February 2012
Where: Earls Court, Brompton Hall
London, UK
Ticket price: varied as there are
several kinds of tickets
Website: hyperjapan.co.uk

Ah Hyper Japan, where do I start? It all seemed so epic. And then I went there and it wasn't as epic as I expected at all.

Mind you, in all fairness I arrived pretty late on the Saturday and didn't get to stay quite as long as I had hoped, so I didn't get to experience everything alas. I do think I would have enjoyed it a lot more if I had managed to see more of it but sadly public transport (I had to go up from Belgium) and the sloooooooooow hotel check-in made me be far later than planned. The press page steering us to a nigh impossible to reach tube station didn't help either (it would have been far easier and just as accurate to say to go up to Earls Court and walk to the press entrance either through or past the building!) because that fiasco cost me an hour and half!

The variety of things to offer seemed to have stuck to food and drinks, which offered a nice opportunity for those that like Asian cuisine, more so because the prices were reasonable and the range was good, especially for a convention. But everything else was a bit too limited for my tastes and few and far between. The highlight for me personally was the one little shop selling J-rock, and not just the popular stuff but properly obscure things like Sugizo's Soundtrack and a Balzac cd (yes you may all go "who?" at that last name, I forgive you) at very reasonable prices and in brand new condition. Aside from that it had food stalls, more food stalls and stalls with kawaii items and a few selling clothes. Aside from that big brands such as Cyberdog and Baby, the Stars Shine Bright were there which was awesome as they don't

tend to come out for a convention of this (small) size often. They had little affordable accessories (left?) by the time I got to the convention on Saturday afternoon though, alas!

They do put up a lot of events, but the crowds around them tend to make them hard to see due to the low visibility of the stage areas sadly. The event variety (J-fashion show, panel, performances, cosplay competition, ...) is really nice though. If you want to see something there, be there on time to get a good spot!

What I did really like was the atmosphere. Everyone was very friendly and open minded. I went in my own brand of home-made and offbrand Steampunk Lolita and no one acted like I came from a different planet (I wasn't even the only Steampunk, bonus!). It was also the largest amount of lolitas I ever saw together outside of the AP Paris tea party last summer, so that was definitely nice to see.

Due to the overcrowding around the stage I sadly wasn't able to see the fashion show, but I'm sure the girls from *Frills & Frolics* did their utmost to put on a good one. Certainly they were doing a great effort promoting lolita and I applaud them for their general awesomeness! Every rumour you may have heard about horrid elitist foreign lolitas is as untrue as it can possibly get when it comes to the British girls, who are nothing but absolutely fabulous!

In short: I doubt I would travel to London for Hyper Japan again as I can go to all in all better J-culture conventions right here in Belgium (both MiA and Japan Expo BXL). But if you live in or around London and just want to go and hang out with friends and munch nommy Japanese food, pick some kawaii stuff up along the way and enjoy the atmosphere this is definitely something I'd recommend.

If I were to go to another convention in the UK I'd probably give MCM a go, as several people at Hyper Japan recommended it to me and it has not only a Japanese culture section but also a steampunk one, so to me personally that's probably the more interesting way to go.

HYPER JAPAN

Some visual impressions from Saturday, February 25 2012 (the second day).



Photography by Hilde Heyvaert, Kine and Bert Van den Wyngaert.



Seeing we as a community like to be culturally open minded and learn about new things, here's a holiday which is relevant thanks to the Steampunk Lolita substyle. Allow me elaborate on...

Air Kraken Day

Steampunks not only love their holidays, but also (making up) a good tale. This is also the case with the story of Air Kraken Day. First there was "The Horror of the Heights" a poem by Sir Arthur Conan Doyle (yes the genius behind Sherlock Holmes did write a little something about Lovecraftian style horrors). And it is that poem that lies at the origin of Air Kraken Day. The story goes that one fateful St-Pat's some Steampunks had one drink too many (nothing odd there) and stumbled outside to look up at the skies and spontaneously recited "The Horror of the Heights". And whilst at it, decided to stare at the heavens in search of the infamous Air Kraken every St-Patrick's Day. And thus a new Steampunk holiday was born: Air Kraken Day. That's why every St-Patrick's Day you can see Steampunks with green incorporated in their outfits (no one wants to get pinched after all) looking up at the skies or raising their glass to the infamous Air Kraken. Although seeing the few numbers in some countries you'd have to as lucky to spot a steampunk as an Air Kraken. Of course their Steampunk Lolita brethren have happily joined into the festivities (or should that be madness?).



For some Steampunks the story of Air Kraken Day alone isn't enough and they gladly take it one step further. Plush octopi and squids have become excellent props to carry along this particular holiday. And of course each of them comes with its own tale. Below lies an example.

I present to you: *Cutekthulhu.*

Indeed, the name is a pun on Lovecraft's eldritch horror Cthulhu. It doesn't stop there, oh no, Cutekthulhu is a rare Mist Coloured Belgian Field Squid, who uses raspberry jam instead of ink as a defence mechanism. His favourite meal doesn't consist of unsuspecting pedestrians, nor anything dubious or gruesome of the kind. No, his preferred meal is gummibears. Sugared or sour he doesn't particularly care, he's not that picky.

And no, I didn't make that story up, it's a spontaneous collaboration of Belgian, American and British Steampunks. Because we're the kind that loves to work together. Especially when faced with something fun. Just like we enjoy staring at the skies together or raising our glasses in a collective toast to the infamous and elusive Air Kraken on Air Kraken Day. Feel free to join in on the fun coming March 17!

WHY GO TO ANTWERP CONVENTION?

For the second year in a row, Antwerp Convention (or Antwerp sci-fi, fantasy and horror convention in full) will be held in Antwerp Expo. Now why should you attend this convention with F.A.C.T.S. already happening in Ghent in October? Well allow me to explain why this convention is definitely worth it.



1. The atmosphere

Yes Antwerp Convention is far smaller than F.A.C.T.S. but it makes up for it by having a hall where you can actually navigate properly, food and drinks that are affordable and above all: a super friendly and relaxed atmosphere where people will feel right at home. It doesn't matter that it's small, it doesn't matter that you get through it kind of fast, you'll have such a good time hanging out you'll likely want to go back in 2013.



2. The costumes

People really go all out for their costumes on Antwerp Convention. Whereas cosplays at other cons tend to often leave a lot to be desired, this is far from the case at Antwerp Convention. And there is a cosplay competition too, so a total added bonus for those that love that sort of thing (beware, it's organised by the same crowd that organises the competition on F.A.C.T.S. so yeah). Costumes at Antwerp Convention are also very diverse and you're likely to see some things you don't at other conventions, which is great.



3. People are open minded

This isn't a Lolita or Japan oriented convention, and yet you could easily show up wearing Lolita and the worse that will happen is that people think you're cosplaying. No one will give you the stink eye for what you're wearing at all. This is literally one of those conventions that just wants to bring fans of the science fiction, fantasy and horror genres together to have a great day. Regardless of what they want to wear for the occasion. And the light for photos is really nice too, which is a total bonus.

4. The merchandise

And at last: shopping. Contrary to most conventions in Belgium this place actually offers a good range of manga in English (or at least last year it did). I also saw some merchandise I hadn't seen at other conventions before and all far more reasonably priced than elsewhere too. So if you collect something, bring your wallet and keep your eyes open, you may get lucky. Due to the fact that this is a convention that is so open minded within three geek genres you're not likely to see just a concentration of what's the current hype but more a focus on all things awesome regardless of whether or not they're currently en vogue. So whilst there will likely be some Twilight/ Harry Potter/Doctor Who/Star Trek/Star Wars there will be much much more which will no doubt make fans of other things happy too.





Cupcake Focus: Agnes

LOLITA ID

Name: Agnes Van De Genachte

Forum nick: KuroNeko

Age: 21

Styles: Gothic and Kuro Lolita

Favourite brands: Alice and the Pirates and Moi-Meme-Moitie

Lolita since: 2008



Who better to be the subject of this edition's Cupcake Focus than Agnes seeing that we have placed Gothic Lolita in the spotlight this time 'round.

You predominantly wear Gothic Lolita, what attracts you the most about that style?

For starters; the black. Colors don't suit me very well. I have some dark blue and dark purple knits in my non-lolita wardrobe, but mostly black. It's been like that from before I started wearing Lolita, so it just seemed like the right way to go. I once did a closet-swap with Annso and tried on some of her sweet clothing, but I found it not suiting me at all; it's just not who I am. I have one bitter-sweet jsk, but that's it. I love a lot of the themes that often come forth in Gothic Lolita; vampires, bats, witchcraft, the supernatural and the paranormal, but also fairytales make good Gothic Lolita subjects. While with sweet it's mostly cakes and bunnies and things like that and I just can't imagine myself walking around in clothes with pies and strawberries on them. I love eating them, but that's where it ends.

I can give a whole deeper explanation to why I like this style the best, but it's just the one that suits me the best and that makes me feel like 'me'.

What do you like best about the (Belgian) Lolita community? And if you could, what would you change about it?

I love how nobody judges others by the way they dress; you can wear whatever you want -brand, replica, home-made, offbrand- and it's still okay as long as it's Lolita. We don't strike down beginners that haven't really found their way yet, because we realize that we all started out like that. When I see the hate that goes around in the international community, it breaks my heart. No-one started as a perfect Lolita, so it's painful to see how much they bash newcomers sometimes, instead of giving them good advice and helping them on their way. I don't think I could function in a community where you would be shunned for not wearing brand or not wearing the style completely right. I can't think of anything that I would want to change about our community. The people that I've met so far are all nice and friendly people and that's what's the most important.

What's your ultimate dream item?

The black color-way of the Vampire Requiem jsk from Alice and the Pirates. I missed out on it during the first release because I was still quite new to Lolita and had never ordered anything before, so I had no idea how fast it would sell out, even when it was still in reservation. By the time that I finally decided that I really wanted it, it was sold out. I also missed it during the second release. A few months and a lot of tries later, I finally managed to get it through

an auction site. It was quite expensive, but I don't regret it because I know that you just can't find it cheaper and most of all, I love it so much.

Who or what are your Lolita inspirations?

A lot of Gothic Lolita's seem to have Mana as their "ultimate inspiration", but I have to say that I think absolutely nothing of this guy. Okay, so he makes gorgeous clothes, but despite that he's just a guy in a dress with a lot of make-up on his face. I don't judge the people that do adore him, but I simple don't think more of him than that.

I don't really have a 'lolita inspiration'; I mostly pick up bits and pieces that I find along the way and I try to do my own thing as good and as bad as I can.

If you were to design a Lolita piece yourself what would it be and how would it look?

This is actually quite a difficult question. I've been thinking about designing some clothing, but never actually come around to it because I don't have the time to. But I would mostly keep it sober, as well in cut as in print. I think I would make things in the style that Moi-Meme-Moitie has, because it's simple, not too distracting and doesn't explode with colors and prints.





Lolita extraordinaire: interview with Tania Tanzil

Tania Tanzil, aka Pixie-Late, is somewhat of a celebrity and icon in the (European) Lolita community, but aside from that she is truly a fabulous person that works very hard to make the scene more enjoyable for all frilly enthusiasts, be it in her own London community or through Frills & Frolics or Hyper Japan. She wrote a piece on why to visit Hyper Japan for us in Belgian Cupcakes Magazine issue 4 and in the aftermath of Hyper Japan Spring 2012 we caught up with her for a small interview about the convention, Frills and Frolics, the upcoming Kitty & the Bulldog and her views on some aspects of Lolita fashion.

What motivated you to become involved in (big) Lolita events such as Hyper Japan and Frills & Frolics?

I was initially approached by Hyper Japan during one of their focus groups where a lot of people at-tended who are into Japanese pop culture. So I've been involved since the first year of Hyper Japan and I can see the tremendous growth within just these few years. Naturally I worked for them again and again every year so yes I've been involved with all three Hyper Japans to date. I guess I continued to do so because the community needs more fashion related events that focus on frills as we have a lot of focus on games, cosplay and anime already. I'm also pleased to state that Hyper Japan have successfully brought popular Japanese brands the likes of KERA, Btssb, Innocent World, Moi-meme-moitie to the UK among other things. We even got Kanon Wakeshima and Misako Aoki to come over which was never done before by other conventions in the UK. I'm so lucky to have worked with many helpful and amazing people with Hyper Japan too so for that I'm grateful!

Frills & Frolics started because we (Emma, Wing and myself) wanted to make a community where people from all walks of life who are into Japanese street fashion come together for meets and events, so it's not purely for Lolita fashionistas. To my surprise it became so big in such a short time and I'm glad to see that it's the most active UK community online now. There's always an event, or a meet or a discussion on the newest street fashion related topics there, so it all comes down to the many contributions of the members of Frills & Frolics that the community got so interesting. For example, it's thanks to a member who posted an announcement of Kitty & the Bulldog- Lolita Fashion and the Influence of Britain display at the V&A on Frills & Frolics that so many Lolitas were able to know about it, including myself! I think the main motivation are my ever so supportive friends and other delightful frilly people in the community!

Link: <https://www.facebook.com/groups/198778316844047/>

What is your dream for the Lolita community? Both local and international?

I suppose what I'd like to see more in the Lolita community is mingling with other types of Japanese street fashion! Which was why I organised the Frills & Frolics fashion show. There are so many interesting styles that I wasn't aware of and I think it's great to generate more awareness of these fashions within the Lolita community. Locally, I'm truly happy with the way things are but I'd love to travel and see other Lolita communities! I'm sure they're all so different than my local one!

Do you have some advice for those wanting to organise Lolita events such as the ones you organise at Hyper Japan?

My advice is to work with people you trust and are comfortable with because it can get very stressful. If it gets too stressful, make sure you don't take it out on the people who are helping you- take a breather and be professional about it and I sure things can be sorted out after more diplomatically. I'm a firm believer that if you work with a smile and positive energy, the events (even though it gets rather manic sometimes) will flow smoother. You'd also want to credit people to show how much you appreciate them, so make sure they know how grateful you



are for their hard work because as the organiser you'd want to look after everyone involved, not just the event.

In your opinion, what are the best and the worst things about Lolita fashion?

The best things are finding great friends that share your passion for frills and also not to sound materialistic, the enjoyment of wearing pretty frocks! I also think it's great to have a sense of togetherness in a community which I find is very important in enjoying such a niche fashion sense.

The worst things in Lolita I find is the silly negativity from individuals who care more about putting people down than enjoying Lolita for what it is but I guess this happens not just within Lolita fashion!

How do people generally react when you wear Lolita out and about in London?

Generally I get stared at and have lots of photos taken of me in it. I guess if you wear it with confidence people won't react badly to it. I actually get a lot of positive feedback from passersby and the usual 'doll' comment when in establishments and 'kawaii' comments.

In BCM # 4 you said you hoped that making Lolita part of the J-fashion shows at Hyper Japan would help educate the public about Lolita and make it clearer that it's not cosplay but a genuine fashion. Do you think you succeeded?

I think it's very clear that it's a fashion when presented the way I'd organised it in the show. If I were to do yet another Lolita catwalk, people might assume that Lolita is some kind of cosplay due to the nature of the fashion but if you start lumping it together with other Japanese street fashion like Gyaruru for example, people then starts to relate to it more like a street style! So I think and I hoped that I've succeeded!

Kitty & the Bulldog soon opens in the V&A, how do you think this exhibit will impact Lolita and J-fashion in general in London and the UK?

It's very exciting to see a street style like Lolita in a prestigious museum like the V&A and as for its impact I don't know to be honest. Perhaps more people would be aware of the style when they see it now in Britain and hone the general public's interest in street style! I actually interviewed Rupert Faulkner, the curator for this display a few weeks ago for HYPER JAPAN and the interview could be found here: <http://www.hyperjapan.co.uk/focus/691-lolita-fashion-in-the-uk.html>

And we also did a panel and presentation at Hyper Japan to bring an academic perspective to Lolita fashion. So thanks to Rupert's insightful talk we are able to learn about its roots and influences and how it ties in with street fashion in Britain. The panel consisted of Rupert, Pauline, Harriet, Josephine and myself.

The Devil wears Frills too

As many of you no doubt have already become aware of, there has been quite some controversy online about the poster for an upcoming documentary called *"Are all Men Pedophiles?"*. Said poster is even for sale, to add insult to frilly injury.

This has launched J-fashion and especially Lolita enthusiasts and adepts alike into somewhat of a frenzy. There was a counter reaction from "our camp" so to say to launch a petition online to get the offending poster removed. In response to all the protest the production company put up a small note on their site stating, and I quote, *"There is a lot of conversy surrounding the film posters. The documentary does not offend Lolita. Wild assumptions about what paedophilia is or isn't is why the documentary was made in the first place."*

Let me start right there. With that statement they are, in my opinion, just adding oil to the flames. Because guess what people: these guys know EXACTLY what they are doing and you've all allowed yourselves to be manipulated when you started screaming about it online. They knew full well that using that particular image would rile up an entire community. That said community would use the "poworz of the interwebz" to voice their ire. And by doing so, a hell of a lot of people that didn't even know this documentary existed not only learned about it being out there, but will no doubt actually SEE it whilst otherwise they wouldn't have given it the time of day. Well done, you have actively allowed yourselves to be turned into a free publicity machine for something that is a slap in the face of Lolita fashion.

Because, and let us return to the point of the ire, the poster is indeed a slap in the face. The way it is presented now, it plays right into the controversy of the subject. It paints the wrong image that Lolita is just a way to attract, if not paedophiles, unsavoury types. It makes wearers of the fashion look like boys and girls living some kind of fetish. And worse, it seems to say "hey if you date someone into this fashion then something must be wrong with you, just admit to it, you're a sexual deviant".

Let's be realistic here, these are the prejudices we're dealing with on an almost daily basis, regardless of this documentary. There have been TONS of incidents like these in the past. The best thing we can do is simply and calmly state "this is a horrible misrepresentation of the style" and explain in a mature way just why it is.

Things like this happened before, they will happen again. Dressing like this we are sitting ducks for this kind of shit. Yes you are entitled to be angry, heck I'm more than a little peeved about this too (I'm just not screaming on the top of my lungs about it because it's simply not productive), Belgium (and the same goes for a lot of other places

all across the globe) isn't open minded when it comes to fashion as it is and this is just making matters worse, but the thing is, the more we scream and fuss, the more attention this movie gets. If you want to voice your mind, make a calm and mature post stating how you feel and clearly educate the reader to your point. By doing so you may actually manage to educate someone and positively change the opinion people generally have of Lolita. There is nothing as bad as a badly pronounced protest because it just gives attention to the subject and not to the content of your point. Anger attracts, calm and maturity puts off, it is the sad truth.

Just to make things clear, I do not support any kind of media attention to Lolita fashion that misrepresents the style, especially not as horrific as this. I think that at the very least the production company should do the right thing and issue a proper apology to the Lolita community and clearly state that their sole purpose was to gain attention for their movie, to play into the controversy of their documentary by using that image and that Lolita fashion is indeed that: a fashion. That there's no more dubiousness attached to it than to any other fashion and that Lolita adepts everywhere are faced with a lot of misconceptions on a day to day basis.

I actually emailed the production company because I wanted to find out just how well they had researched Lolita fashion and how exactly they see it as attracting paedophiles. Emphasising repeatedly I did not wish to stir things up, cause a stink or add oil to the fire, that I wasn't partaking in screaming rages online and just wanted to write a hopefully interesting piece on the matter as I was genuinely intrigued and interested in their side of the story. The director himself, *Jan-Willem Breure*, took some time to email back and forth with me to answer some of my questions and whilst I obviously don't see eye to eye with him on everything I do think he's raising some valid points, albeit not always the right way. And they really shouldn't be raised at the expense of a fashion community that has nothing to do with what he's getting up to here.

I did NOT contact them because I think that they are in the right, but because I'm genuinely curious. If we find out where this perception issue lies then the better we can counter it and actually do something about it after all. I sadly fear we're not a single step further, but I'm sharing the Q&A anyway because I spoke to Mr Breure offering him a chance to share his side and I will stick to my end of the deal.

Hilde Heyvaert
Still the Devil's Advocate and still talking about
unpopular topics en plein publique.

Reach the author at hildekitten@gmail.com (mature conversation always welcome, flaming and abuse will go unanswered, just so you know).
Reach Jan-Willem Breure at info@areallmenpedophiles.com
Documentary website: <http://areallmenpedophiles.com>

Q&A with Jan-Willem Breure

I was wondering whether you could tell me a bit more about how you guys view lolita fashion as being attractive to paedophiles?

The documentary does not offend Lolita nor does it compare it to paedophilia. Wild assumptions about what paedophilia is or isn't is why the documentary was made in the first place. The reason why I choose Lolita is because in the film I do a section about Japanese culture. If you are in New York in march I can gladly invite you to the World Premiere on the 3rd of March.
<http://www.queensworldfilmfestival.com/films>

Thank you for the invitation but I'm afraid I have to pass up on that, not because I don't want to but it's not within my budget. Can I ask what exactly you talk about on the matter of Japanese culture and how far you focus on Lolita? And if you talk about other J-fashion styles also?

Not everyone thinks like those in the West and it is high time that the West realises why. The West is compared to other cultures (like Japan) in an objective way. There is a lot of protest about the poster but the story in the movie itself will positively enhance the image of Japanese culture and therefore also Lolita fashion.

I think you are definitely raising an interesting point because it is true that there are cultural and social difference between the West and Japan as they are two different worlds despite of the things they have in common. Without having seen the documentary however, I of course can't see how you want/are going to accomplish this using this subject.

In how far did you do research into Lolita and J-fashion? Which means did you use? Internet? Did you speak to people of the Lolita community?

You are going to and want to portray an objective comparison

between our culture and the Japanese. The thing is, there is quite some controversy around J-fashion styles in our culture. Japan is very open when it comes to fashion, the West a lot less. So how will you concretely give the fashion a better image in our culture?

There's the poster, and yes a lot of people are screaming about it at the top of their lungs, but how exactly is the portrayal of the fashion different in your documentary? Do you speak to anthropologists? Did you really expand the part on Japanese culture to fashion? Or is it just a small part? What is this part about exactly?

I spoke to two people of Lolita in The Hague and then the internet. Lolita fashion is not a main subject in the documentary. It is addressed for 10 seconds in the context of Japanese culture. Lolicon, anime and manga are mainly addressed.

If you only talk about Lolita for 10 seconds, why did you choose a Lolita fashion image for the poster? Personally I find that the headshot of the girl is far more appropriate and "gripping" (lack of a better word) than the Lolita one.

Are you not concerned that there will be a misrepresentation of the movie by using that Lolita poster because a lot of people will think that it will be more about Japan and J-fashion than it really is?

Do you understand the point of the Lolita community about the poster?

Or do you think they are making drama over nothing?

There are two posters, the portrait one is the main one. There will always be people that compare Lolita fashion with paedophilia, with or without poster.

Everyone is always occupied with themselves, men are afraid over whom they find attractive, women are afraid of how their appearance is accepted.

Few people stop and really wonder where this fear comes from.

Absolutely, you are right about that. But do you get the point of the Lolita community? Do you think their anger is justified?

In how far are you aware of the protest against the poster or is that not something you're concerning yourself with?

Their anger is exaggerated. They're doing a petition online, I'll applaud if they reach a million.

Isn't it also a little welcome free publicity for the movie? After all its controversy over a controversial topic isn't it? Yes indeed.



Just as an editorial side note: Belgian Cupcakes Magazine will not get involved in any of the discussions surrounding the photoshoot that produced the controversial poster. I am happy to engage in a mature and calm conversation on the subject of the documentary, but I will not respond to abuse. Should you wish to join the protest, the petition is here: <http://www.change.org/petitions/jw-productions-and-director-jan-willem-breure-remove-the-pro-motional-poster-for-the-film-and-write-a-public-apology#>

THERE ARE TWO SIDES TO EVERY STORY



ARE ALL MEN PEDOPHILES?

PRODUCED BY JAN-WILLEM BREURE
DIRECTED BY JAN-WILLEM BREURE
CASTING BY DICK SWAAB
EDITED BY DICK SWAAB
MUSIC BY DICK SWAAB
COSTUME DESIGNER DICK SWAAB
HAIR BY DICK SWAAB
MAKEUP BY DICK SWAAB
PRODUCTION DESIGNER DICK SWAAB
EXECUTIVE PRODUCERS DICK SWAAB
PRODUCED BY DICK SWAAB
WRITTEN BY DICK SWAAB
SCREENPLAY BY DICK SWAAB
DIRECTED BY JAN-WILLEM BREURE

RECIPE FOR MISO SOUP

By Babs Barning

ingredients

- 1 package of dashi stock
- 1 liter of water
- 3 table spoons of red or white miso paste
- 1 table spoon of dried wakame seaweed (optional)

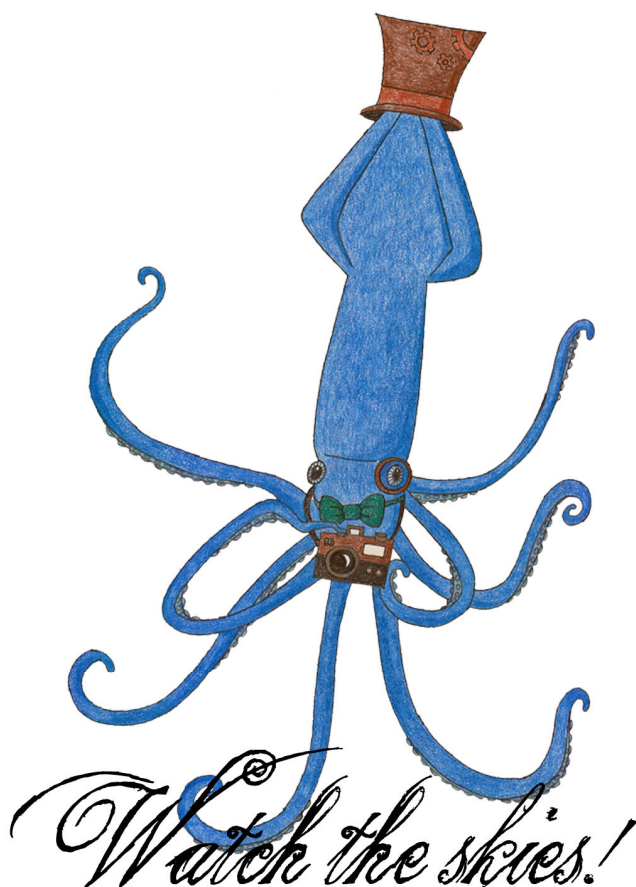


how to prepare your miso soup

1. Dissolve the dashi stock in the water and bring it to a boil. Let the wakame soak in warm water for 15 minutes.
2. Put the miso in a bowl and add a little boiling stock, enough to dissolve it.
3. Turn off the heat and add the miso mixture.
4. When serving add the wakame.



Happy
Easter
Day!
March 17



SUBMISSION RULES

1. Commitment.

When you agree to do something for the magazine, please commit and actually DO it. There's nothing as annoying as people that agree to do something and then don't. Especially right before deadline. Yes people can become ill and life may get in the middle, but the deadline is announced well beforehand and there's really no need to wait 'till the very last moment to submit an article. Generally there is a lot of time for people to submit their pieces. I edit something as soon as I get all the pieces, just to make sure that I can get everything done in time and health and life can only provide minimal disturbance.

If someone doesn't submit to an edition without a valid reason or explanation, I reserve the right to set an earlier deadline for the person that hasn't submitted before whilst they committed, to make sure that we get the article in the next magazine they wish to cooperate on. I'm not doing this to hurt feelings or step on toes, but I don't want to give people the opportunity to hijack the magazine (with or without malicious intent). That sounds harsh, I agree, but in my personal experience some people systematically volunteer and never deliver, thus excluding others from the opportunity to submit and keeping the magazine from getting said piece in. It's exactly that I'm trying to avoid by putting rules like these in place.

Being chief editor isn't just all the fun and good times, it is a lot of hard work and sometimes I will have to make harsh decisions and this is one of them. I'm sorry if this upsets someone, that's not my intention, I'm trying to do right by the magazine and especially the people that genuinely want to contribute.

2. Deadlines

Stick to the deadline. They are announced well in time. You can not only find it right here, but also on the very last page of the magazine. It's easy to find the deadline when you forget when it is.

The deadline for issue 6 is **Thursday, April 26**.

Submissions not in my inbox when I turn on my computer the morning of the 27th of April will not appear in the magazine. Plain and simple as that. Respect the deadline people!

The reason behind this is simple: not only does everyone have ample time to meet the deadline; from experience I know that extending it means that the magazine is likely never to happen.

Also: editing takes a lot of work, so if I want to release in a timely manner after the deadline I can't wait for articles 'till Hell freezes over.

3. Submitting

All entries for the magazine must be submitted by email on hildekitten@gmail.com

That is also the address where you can reach me with questions, remarks etc etc etc.

If you have an idea for the next edition, don't hesitate to let me know!

Do not send me forum PMs, I don't do pm and your message won't be answered, but I do answer my email so you can reach me on there without problems.

When you submit artwork or photos, they must be at least 2000 pixels and jpg files.

(e.g. a photo of 1333 x 2000 or 1500 x 2000 works fine, everything larger too, everything smaller may become problematic at final edit). Files that are too small are no use to me so please take that into account.

Also, be mindful of quality, I cannot stress this enough!

ONLY submit pieces you have the right to submit. If someone complains about copyright infringement over a piece you've submitted I will send these people to you. This is YOUR responsibility and you will be held accountable in an infringement case.

As far as the **spelling** is concerned, we do NOT allow text speech, texts written like you speak or things filled with purposefully bad spelling. Everyone makes mistakes and that's not an issue, hopefully those mistakes will be caught during the proofreading (not everything gets caught though; we're all only human after all).

That aside, everyone can operate a spell check I'm sure, please do that before submitting an article. It gets rid of the more obvious mistakes and makes life easier for proofreaders and editor alike. It's just a matter of common courtesy.

About **photography and art**: I am aware that not everyone is equally talented. It is in no way so that one needs to have some kind of art degree to be allowed to submit to the magazine. We may not expect a degree, but we do, however, expect a certain quality. It doesn't matter that you don't have professional materials, just do your very best to submit things that are presentable.



Annso



Saltje



Hilde



Lora



Josiane



Valerie

Cupcake Snap



Agnes



Annso, Hilde & Vief in London, UK



Eline, Katie and Saltje

Next Issue

Next issue will be the spanning the months May and June 2012.

Meet report: March
Event report: Made in Asia
Meet report: April

Cupcake Focus: Saltje
Style Spotlight: Casual Lolita

Interview with Manon Weber of Strawberry Skies
Cupcake abroad: Vief

The devil wears frills too...

Easter postcard

Recipes
Artwork

Cupcake Snap

